

BULLETIN OF THE ART INSTITUTE OF CHICAGO

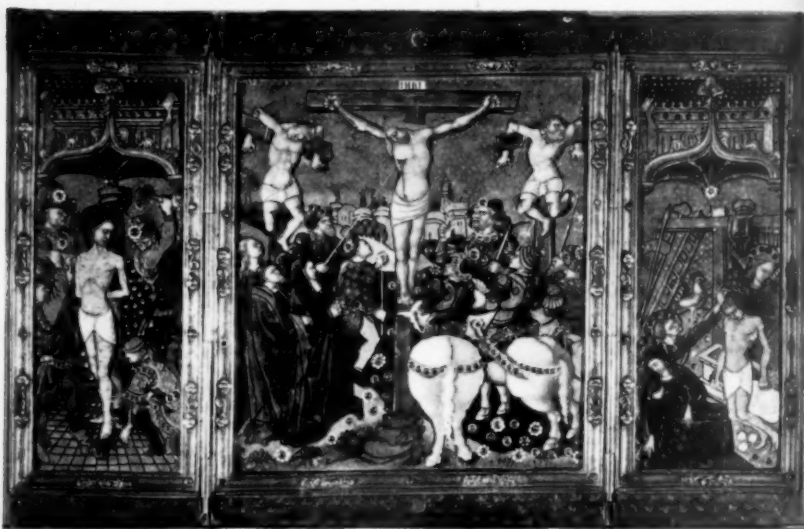
NOVEMBER NINETEEN THIRY-THREE



"LADY AND CHILD ON A TERRACE AT MEUDON" (1884), WATER COLOR BY
BERTHE MORISOT, FRENCH, 1841-1895. THE CHARLES NETCHER II MEMORIAL

VOLUME XXVII

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ENAMEL TRIPTYCH, "FLAGELLATION, CRUCIFIXION AND DESCENT FROM THE CROSS," ATTRIBUTED TO NARDON PÉNICAUD, LIMOGES, FRANCE, EARLY SIXTEENTH CENTURY. THE MR. AND MRS. MARTIN A. RYERSON COLLECTION

SOME EXAMPLES OF FRENCH ENAMEL PAINTING

IN THE latter half of the fifteenth century, there developed in Limoges, France, a new technique, that of painting in enamels on smooth flat copper. This new process was quickly carried to a point of perfection in the early sixteenth century, when small but exceedingly precious objects of art were produced.

The most illustrious of these old enamelers was Nardon Pénicaud, the founder of a dynasty of artists. None of his successors quite equaled the craftsmanship and the splendor of coloring achieved with a translucent glazing over a ground of intense white. The work of this most accom-

plished of the Pénicauds is exceedingly rare, and the example on exhibition in the section of Ecclesiastica (In gallery M6) is one of the treasures of the Mr. and Mrs. Martin A. Ryerson Collection.

This triptych is composed of a central panel and two side panels depicting scenes from the Passion. The subjects follow the main course of art as designed by the engravers and painters of the period, but are interpreted by Nardon with a simplicity and directness, a purity of feeling and color that have tremendous appeal. His drawing is strong and of clear outline in black, the shadows on the colored grounds being in-

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dicated by fine cross-hatching. Great care was taken in the arrangement of draperies and the details of the costumes. While the figures play their part there is little variation of expression, the faces being conventional and placid.

Color in clear and translucent enamel which allows the light to traverse it, with the addition of cabochon jewels in relief, serves to accent the richness of effect. Architectural details are of a Gothic composite style with broken arcades and pointed arches.

Since the triptych is small in size, a somewhat detailed account may be of service. In center panel is a Crucifixion—with Christ on the cross with the soldiers, Longinus piercing the Savior's side while the other minion offers the sponge. In the left foreground is a group composed of the Virgin, St. John and Magdalene, and to the right three horsemen in Oriental head-dress gazing at the bearded centurion who stands pointing with his finger at the figure on the cross. In the background the walls and towers of Jerusalem against an intense blue sky are brightened with a sky of gold stars. Inscribed on the edge of the garment of a soldier is the word: "Marcu" (s).

The left wing shows "The Flagella-

tion." Christ is bound to a pillar beneath an arcade, while three richly dressed soldiers apply the scourge and one figure kneels at His feet. On part of the leg binding is inscribed: "Marcus es ales ote nr." The right portrays "The Descent and Entombment." An angel sustains the body of Christ beside the tomb while St. John supporting the fainting Virgin reaches out to remove the crown of thorns from the head of the Savior. The three dice, the emblems of the Passion, the cock, are details of an eloquent composition.

Attention is called to the fact that the original framing is still on the triptych. The enamel plaques are enclosed in a cast and molded frame of parcel-gilt brass, which is accented at intervals with small ornaments—a twisted stalk with trifoliate leaves at each end and a rivet head between each spray. This narrow and delicate frame is housed in sturdy covers of wood.

In the same case may be seen other enamels by the Pénicauds studios. One of particular interest is a small coffer with panels of a rich blue ground and figure subjects painted on each panel in delicate color. Inscriptions in gold describe the series of events, the entire mountings of gilt being in the Renaissance style.

BESSIE BENNETT



ENAMEL CASKET FROM THE PÉNICAUD STUDIO. LIMOGES, FRANCE, EARLY SIXTEENTH CENTURY. THE MR. AND MRS. MARTIN A. RYERSON COLLECTION

A MEMORIAL EXHIBITION OF GEORGE OVERBURY HART

FROM the portfolios of the Art Institute, Arthur F. Egner of Newark, N. J., and The Downtown Gallery, New York, a memorial exhibition of prints by George Overbury Hart ("Pop" to his intimates) will be presented to the public in Gallery 12 from November 16 until the end of the year. Mr. Hart died on September 9, 1933, in New York and ours is the first posthumous showing of his work to be arranged.

His life story reads like a romance. He was born at Cairo, Illinois, in 1868, where his father was a glue manufacturer. Because of his passion for drawing he could not settle down to the dull task of watching glue pots boil in the factory, and was early forced out into the world to seek his fortune. He went to New York; shipped on a cattle freighter to London; came back to New York as a "stowaway," and, caught in the "go West young man" spirit of the day, came out to Chicago. Here he first tried drawing political campaign pictures that failed to please, but did earn him some money. "That money and some I picked up painting signs," he says, "lasted me a couple of months while I went to the Chicago Art Institute to study. I thought there were still a few things for me to learn about being an artist, so I bought myself a velvet coat with big pearl buttons, a flowing tie and a broad brimmed hat and grew a little Van Dyck beard. Things went along swell till my money gave out and I had to go back to paint-

ing signs." It is said he worked at sign painting at the Columbian World's Fair of 1893.

Vagabonding as a painter of advertisements he went to all parts of the country: Boston, New Orleans, Rochester, Los Angeles, San Francisco, and Havana, illustrating condensed milk, quack medicines and toilet preparations. His roving spirit took him to Egypt, Italy, Mexico, Tahiti, Morocco, Paris and Munich, Paraguay, Honolulu, Copenhagen and Iceland. He hated the cold, and consequently impressions of the warmer countries prevail in his art. Now and then the homing instinct brought him back to his "shack" that he himself built at Coytesville, New Jersey, on the Hudson Palisades.

Hart, like Gauguin, responded to the atmosphere of the less conventional life in tropical countries. There he found that simplicity in people, that color in landscape, and warm sunshine that he loved. He drew and painted the natives at their festivals, in their market places, at their cock-fights, playing their native instruments, eating and drinking, or simply at their ease. He portrays them from a point of view that is personal, intelligent, and unconventional, but always with a

subtle understanding and keen, genial humor, which is never caustic.

Aside from a short term in Chicago and a brief period of study in Paris, he was entirely self-taught. Thus he was totally free of academic tendencies.



"THE JURY," LITHOGRAPH BY "POP" HART, AMERICAN (1868-1933). OWNED BY THE ART INSTITUTE OF CHICAGO

He hated formulas, and his art has the charm of unselfconscious organization. With extremely free drawing and ingenious placing of lights and darks he often creates a fine composition.

He began to make prints in 1921. He was almost as much an adventurer in the graphic media as he was world adventurer. He tried all mediums and mixtures of mediums, in black and white and in color. By temperament he could not be meticulous and painstaking. Lithography would seem to be the logical medium of expression for his swift spontaneous stroke, but he worked with equal facility on metal in etching, drypoint, soft ground, aquatint, sandpaper grain and monotype.

Of his earliest prints done in pure line (drypoint on zinc) "The Toilers" is a splendid performance and certainly successful in the use of the medium, but his aim was for more painter-like effects and for them he turned to aquatint and soft ground, in which he achieved what few contemporaries have accomplished in this copper plate process. That he felt he was obtaining his purpose in this medium and in lithography seems evident from the fact that the largest proportion of his prints are done in these two methods.

What the final significance of "Pop" Hart's contribution to the art of America will be, seen down a perspective of years, cannot be foretold. To his contemporaries his is a very vital expression, an important contribution to

the art of our country in our own day and surely it must occupy an important niche in the graphic arts in the future.

To Chicagoans it is undoubtedly of interest to know that "Pop" Hart was a student here, that his first one-man show was held in the Print Department in 1926 (as the dedication on the print "Picnic Party"—"To Mr. Wm. McKee who gave me my first one-man show, from Pop Hart"—testifies); and that they now have an opportunity of viewing an almost complete survey of his graphic work.

MILDRED J. PRENTISS

LECTURES FOR NOVEMBER

THE attention of Members is called to the unusually interesting series of Lectures on Tuesday afternoons held under The Scammon Fund. These begin on November 7 at 2:30, and will be held weekly thereafter at that hour in Fullerton Hall. The first lecture, "The Pattern of Our Period," will be given by Forbes Watson, formerly Editor of "The Arts." On November 14, at 2:30, Meyric Rogers, Director of the City Art Museum of St. Louis, will talk on "Meaning of the Baroque."

Gordon B. Washburn, Director of the Albright Art Gallery, on November 21 will lecture on "Henri Rousseau le Douanier." The month's programs, to which students are also admitted, will close with a dance recital by Mme. Vera Mirova.



"THE POULTRYMAN," LITHOGRAPH BY "POP" HART, AMERICAN, 1868-1933. GIFT OF MRS. JOHN H. HARDIN



"VILLAGE AND RIVER SCENE" BY JAN BREUGHEL, THE ELDER, FLEMISH, 1568-1625. GIFT OF MR. AND MRS. THOMAS C. RUSSELL.

A VILLAGE SCENE BY JAN BREUGHEL THE ELDER

JAN BREUGHEL, the youngest son of Pieter Breughel the Elder, was born but a year before the death of his famous father, who more than any other artist in the North had managed by brilliant line pattern and decorative color to prolong the medieval point of view. Jan's early years showed a similar direction; he studied tempera painting with his artist grandmother, Marie de Besemers, and only after he was well grounded in this method did he seek his later master in oil, Pieter Goetkind. But if technical training and family tradition tended towards the conservative, the newer realism was in the air and Jan Breughel could not withstand it. His first reputation was made in scrupulous representations of flowers, but after his trip to Rome in 1593 and his return to Flanders in 1597 he settled at Antwerp where for the next quarter century he turned out an extraordinary number of little panels, detailed in drawing, bright in color, and lively in

effect. One of his characteristic pictures "Village and River Scene," has just been given to the Institute by Mr. and Mrs. Thomas C. Russell, and it clearly explains why, during his life time, his reputation was as great as that of his father.

In Flanders people lived close to the earth. The fifteenth century had developed religious compositions, naturalistic in conception, surpassingly realistic in treatment. Much of sixteenth century Northern art had fallen under the somewhat grandiose rhythms and rhetoric of the Italian mannerists. Here was a man who refused the classical teachings of Rome and frankly converted the religious subjects of Pieter Breughel into attractive scenes from daily life; who painted surfaces so photographically that he earned the title of "Velvet" Breughel; equally skilled in landscape and animal painting he could even turn out a "devilment" scene in the Bosch manner or design a series of the "Five Senses." No wonder that his for-

tune increased, his workshop expanded and that Rubens even deigned to paint the figures in some of his pictures and invited Jan to return the compliment by filling in the landscapes behind a few of his own heroic gods and goddesses.

Jan Breughel made a speciality of harbor scenes filled with bustle and incident, and among the 54 examples by him in the Prado many are almost identical in subject. At this period shipping on the rivers and canals was at its height, and northern connoisseurs were notorious for buying pictures of themselves at everyday tasks. Jan refused the clarity of his father's blues; his rivers and skies are fused with a tone of darker green, against which play characteristic notes of scarlet and tan, no longer linked with Pieter's strong arrangement of line. His tendency is all toward realism; his figures are studied with intense detail and his color begins to be subdued to those effects of light and dark which form the great theme of the next hundred years. Indeed, Jan Breughel can rightly be considered as an important transitional figure. Perhaps it is no accident that he was born in 1568 and did not die until 1625, and that his daughter became the first wife of David Teniers, for, hidden under the superficial resemblances to his father, are the germs of that extreme naturalism in theme, and that astonishing verisimilitude in paint that characterize one very significant side of Dutch painting in the seventeenth century.

DANIEL CATTON RICH

THE COVER

THE water color, "Lady and Child on a Terrace at Meudon" by Berthe Morisot, is an example of this charming Impressionist artist at her best. Among the thirty or so intrepid radicals who gathered round Manet and Monet in the last quarter century two were women, greatly talented and both destined to add their personal stamp to the movement. Mary Cassatt, brilliantly represented in the Century of Progress Exhibition which

has just closed, was one; the other, Berthe Morisot, pupil of Corot, sister-in-law of Edouard Manet and descendant of Fragonard. Morisot's sensitive feeling for pattern, her deft strokes of color, her essentially feminine point of view have brought her intense admiration, especially of recent years when two notable monographs have appeared upon her art. During her lifetime she was the center of a salon and numbered Renoir and Stéphane Mallarmé among her intimate friends. This water color was executed in 1884 at about the time she was replacing some of the blacks and greys of Manet with lighter hues. The subject perhaps owes something to Manet's "Railway," recently seen in the great Manet-Renoir room of the exhibition, for in both will be found the same motif of two figures placed against the vertical striping of an iron fence. Her work is further notable as the first picture in a new collection, The Charles Netcher II Memorial.

THE GOODMAN THEATRE

THE second production of the Art Institute Members' Series will be Shakespeare's "Macbeth," an unusual production of the tragedy, details of which will be announced in the next *Bulletin*. It will open on December 12th and continue through Friday night, December 15th with the regular Thursday matinée, December 14th.

The Friday matinée, instituted in the middle of last season, has now been dropped, due to lack of attendance. The Goodman Theatre found that Thursday was the preferred matinée and since all the Members could be accommodated in one performance, Friday afternoon was discontinued.

"The Pied Piper," adapted for children from the exciting poem of Robert Browning, will continue through November, playing each Saturday at 2:30. The old legend, revived in the version of Mrs. Charlotte B. Chorpenning, continues to draw crowds of youngsters who delight anew in the hero and his train of rats.

PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson.)

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Manager, Membership Department.

A. THE ARTS APPLIED TO THE HOME

MONDAYS, 2:00 P.M. REPEATED AT 7:00 P.M. Fullerton Hall.

NOVEMBER 6—A Century of Progress in Color. 13—The 1933 Furniture. George Buehr. 20—Party Decorations. Mary Hipple. 27—Fabrics. Mary Hipple.

DECEMBER 4—The Home Life and Art of Japan. Lucy Fletcher Brown. 11—Home Lessons from The Century of Progress. 18—Decorations for Christmas.

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 5:45 to 7:00 P.M. Fullerton Hall.

Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw, and a practice hour for accomplished artists. Sketching materials are supplied at a nominal cost.

NOVEMBER 6 THROUGH DECEMBER 18.

C. GALLERY TALKS IN THE SPECIAL EXHIBITIONS

THURSDAYS, 12:15 NOON. REPEATED AT 7:00 P.M.

NOVEMBER 2—Architecture Gems in Blackstone Hall. 9—Spanish Altars. 16—Chinese Paintings. 23—Renaissance Tapestries. Daniel Catton Rich. 30—(Thanksgiving Day; no lectures).

DECEMBER 7—Persian Miniatures. George Buehr. 14—Mickey Mouse. 21—Grigorieff.

D. THE ENJOYMENT OF ART

THURSDAYS, 2:30 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

NOVEMBER 2—The Moods of Mexico. 9—Mountains and the Sea in Art. 16—The Appreciation of Sculpture. Lorado Taft. 23—The Value of Art to the Layman. Percy B. Eckhart. 30—(Thanksgiving Day; no lectures).

DECEMBER 7—Legends in Oriental Art. Lucy Fletcher Brown. 14—Russia's Contribution. 21—Genesis to Revelation: A Music-Picture Symphony.

E. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:15 A.M. to 12:00 NOON. Fullerton Hall.

Mr. Watson assisted by Mr. Buehr. This class continues the work of the past three years but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson.

NOVEMBER 3 THROUGH DECEMBER 22.

F. GALLERY TALKS ON OUR PERMANENT TREASURES

FRIDAYS, 12:15 NOON.

NOVEMBER 3—Chinese Gods. 10—Gothic Madonnas. 17—Architectural Gems in the East Wing. Earl H. Reed. 24—Our Classical Collections. George Buehr.

DECEMBER 1—Japanese Prints. Helen C. Gunsaulus. 8—The Children's Museum. Helen F. Mackenzie. 15—Our Primitive Paintings. 22—Our Renaissance Masterpieces.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students.

NOVEMBER

- 7—Lecture: "The Pattern of Our Period." Forbes Watson, formerly Editor of "The Arts," New York City.
 14—Lecture: "Meaning of the Baroque." Meyric R. Rogers, Director, City Art Museum of St. Louis.
 21—Lecture: "Henri Rousseau le Douanier." Gordon B. Washburn, Director, Albright Art Gallery, Buffalo.
 28—Vera Mirova. Recital of Spanish Dances.

DECEMBER

- 5—"Plastic Redirections in Twentieth Century Painting." James J. Sweeney, New York City.
 12—Lecture: "An El Greco Pilgrimage." Elizabeth Wallace, formerly of The University of Chicago.
 19—Christmas Holiday.
 26—Christmas Holiday.

JANUARY

- 2—Lecture: "Art and Aesthetics." Dr. Mortimer J. Adler, The University of Chicago.
 9—Lecture: Subject to be announced later. Gertrude Herdle Moore, Director, Memorial Art Gallery, Rochester, N. Y.
 16—Lecture: "Ceramic Art of Persia." Arthur Upham Pope, Advisory Curator of Muhammadan Art, The Art Institute of Chicago.
 23—Lecture: "Heraldry as a System in Modern Design." George William Eggers, Head of Art Department, College of the City of New York.
 30—Lecture: "Africa the Cradle of Art." Laura C. Boulton, member of American Museum of Natural History and Carnegie Museum Expeditions.

THE DEPARTMENT OF MUSEUM INSTRUCTION

The Department of Museum Instruction will suspend its activities during November and December. An announcement of the usual series of informal lectures which it will offer beginning January 2, 1934, will be made in the December *Bulletin*.

GALLERY TOURS ON ORIENTAL ART

MONDAYS, 11:00 A.M.

Miss Gunsaulus will give a series of seven tours in the Oriental Galleries beginning November 6. Admission 50 cents a tour.

NOVEMBER 6—The Persian Collection. 13—Chinese Bronzes and Silver. 20—Chinese Pottery and Porcelain. 27—Chinese Sculpture, Including T'ang Mortuary Figures.

DECEMBER 4—Japanese Painting. 11—Japanese Minor Arts. 18—Japanese Prints.

EXHIBITIONS

September 1—December 1—Objects from the Permanent Collection of Special Interest to Children, Including Dolls, Miniature Objects, Prints, Sculpture, and Cases Illustrating Various Art Processes. *The Children's Museum.*

September 1—December 1—Exhibition of German, French, Spanish and American Glass of the 18th, 19th and 20th centuries. *Gallery G10.* Exhibition of Faience of the Italian Renaissance from the Mr. and Mrs. Martin A. Ryerson Collection. *Gallery G5.* A Loan Collection of Lace. Velvets and Brocades from the Mr. and Mrs. Martin A. Ryerson Collection. *Galleries A1, A2, A3.* Exhibition of Metal work and Crystal: Ecclesiastica from the 12th century onward. *Gallery H3.*

November 1—December 31—Prints by Piranesi and Canaletto. Prints and Drawings by Blake and Goya. *Galleries 11 and 19.*

November 16 to December 31—Memorial Exhibition of Prints by George O. ("Pop") Hart. Drawings from the Art Institute Collections. Portrait Prints from the Clarence Buckingham Collection. *Galleries 12, 17, 18.*

December 14—January 21—Paintings and Drawings of Greenland by Rockwell Kent, Contemporary French Paintings lent by Joseph Winterbotham, Jr.; Drawings for Mickey Mouse by Walt Disney; Paintings by Eugène Berman; Paintings by Paul Kleinschmidt lent by Erich Cohn; Photographs of Muhammadan Architecture; Illustrations for Dostoyefsky's "The Brothers Karamazoff" by Boris Grigorieff. *Galleries G52-G60.*

December 14—January 21—Black and White Drawings for Mickey Mouse by Walt Disney. *The Children's Museum.*

REPRODUCTIONS

Framed and unframed reproductions of paintings in the permanent collection of the Art Institute suitable for holiday gifts may be obtained in various sizes in the Reproduction Department.

THE NEEDLEWORK AND TEXTILE GUILD

Classes in The Needlework and Textile Guild are held regularly on Tuesdays and Thursdays from 10 A.M. to 12 noon and at 2 P.M. to 4 P.M. A special class in Crewel Embroidery is held on Fridays from 10 A.M. to 12 noon.

CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND
FOR CHILDREN OF MEMBERS

SATURDAYS at 11:00 A.M.

MR. WATSON AND MR. BUEHR

November 4—Autumn and Winter in Art (stereopticon). 11—Sketching the City by Night (chalk talk). 18—Portraits by the Masters (stereopticon). 25—Drawing Father's Portrait (chalk talk).

December 2—Great Caricatures (stereopticon). 9—Cartoons and Humorous Pictures (chalk talk). 16—Mickey Mouse Movies.

THE CHILDREN'S MUSEUM

FROM November 4 to December 23 inclusive Miss Mackenzie is offering a new series of illustrated talks for children on Saturdays at 9:15. The subject will be "Countries from which Great Painters Have Come." The talks will be illustrated with views of the castles, cathedrals, streets, and squares of Italy, Belgium, and Holland, and with Italian, Belgian and Dutch paintings which were in the Century of Progress Exhibition. The talks are given free to all children from 9:15 to 9:50 in The Children's Museum.

UNIVERSITY OF CHICAGO

*APPRECIATION AND CRITICISM. Mondays from 2:15 to 4:15. Miss Driscoll. A non-historical approach to art offering an interpretation of the artist's point of view. First meeting October 2, Gallery 3.

*HISTORY OF PICTORIAL FORM. Tuesdays from 10:45 to 12:45. Miss Driscoll. A study in the history of painting considering changing modes of representation and design from the earliest times to the present. First meeting October 3, Gallery 3.

*A University College course, University of Chicago, giving university credit but open to students not desiring credit. Fee, fifteen dollars for three months. Registration last week in September at University College, 18 South Michigan Avenue.

THE RESTAURANT

The Cafeteria is open every day except Sunday from 11 to 4:45 o'clock. On Sunday the hours are 12:15 to 8 o'clock. Arrangement for parties and luncheons may be made with Miss Aultman.

SPECIAL OFFER TO MEMBERS: Coupon ticket books in amounts of \$1.00 and \$3.00 are now on sale to members at a reduced price of 10%, making the cost of these books respectively \$.90 and \$2.70.

THE ART INSTITUTE OF CHICAGO

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		<i>Superintendent of Buildings</i>	JAMES F. McCABE



ANOTHER VIEW OF THE ENAMEL CASKET FROM THE PÉNICAUD STUDIO. THE MR. AND MRS. MARTIN A. RYERSON COLLECTION

AGO

MAX

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K, Jr.

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